

## **CHAPTER 2 THEORITICAL FRAME WORK**

This chapter provides further explanation based on the previous chapter. In this chapter I will explain the concepts and theories of the intrinsic and extrinsic approaches. I applied theories and concepts consisting of an intrinsic approach and an intrinsic extrinsic approach to the psychology literature. Applied literary theory showing method, characterizations, setting, and plot.

### **2.1. Intrinsic Approaches**

To analyze the character of a film, I use some concepts through intrinsic approach, they are characterization, setting and plot. From the language used, there are words contain a certain meaning, and this should be analysis to find out and explain the meaning that contained in this film, I use the intrinsic approach to analyze the element of literary work. I use the concepts of James H. Pickering and Jeffrey D. Hooper in this book title Concise Companion to literature. Those concepts will be explained in this chapter.

#### **2.1.1. Characterization**

Character is one of the important thing in a story. Character has a relation with plot, without character there is no plot, no setting and no story. Pickering and Hooper explained some terms of character in literary work. The term protagonist and antagonist do not directly show the characterization of each character. It does not mean protagonist always has a good character, and antagonist has a bad character. Characterization appears when the author reveals the personality of the character. Character can be presented by their action, speech and also their minds. It includes the process of giving some information about them (Pickering and Hooper, 1981:24). There is a method of characterization that the author usually uses as a guide or technique for writing literary work that are telling and showing. One method is telling, which is done directly by the author, and relies on exposition and direct commentary by the author. The other method is the indirect, the showing method, which involves the author's stepping aside, as it were, to allow the characters to reveal themselves directly through their dialogues and actions.

Author employ a combination of each, even when the exposition (Pickering and Hoepfer, 1981:27)

#### **2.1.1.1. Telling Method**

Direct methods of revealing character-characterization by telling-include the following: (Pickering and Hoepfer, 1981: 28).

##### 1.) Characterization through the use of names

Names are often used to provide essential clues that aid in characterization. Some characters are given names that suggest their dominant or controlling traits, other characters are given names that reinforce (or sometimes are in contrast to) their physical appearance, names can also contain literary or historical allusions that aid in characterization by means of association. (Pickering and Hoepfer, 1981: 28)

##### 2.) Characterization through Appearance

Although in real life most of us are aware that appearances are often deceiving, in the world of fiction details of appearance (what a character wears and how they looks) often provide essential clues to character. (Pickering and Hoepfer, 1981: 29)

##### 3.) Characterization by the Author

Through a series of editorial comments, nature and personality of the characters, including the thoughts and feelings that enter and pass through the characters' minds. By so doing the author asserts and retains full control over characterization, the author not only directs our attention to a given character but tells us exactly what our attitude toward that character ought to be. Nothing is left to the reader's imagination. Unless the author is being ironic and there is always that possibility- we can do little more than assent and allow our conception of character to be formed on the basis of what the author has told us. (Pickering and Hoepfer, 1981: 30) Therefore, I apply showing and telling method in order to analyze the characterization of the characters in *We Could Be Beautiful*.

### **2.1.1.2. Showing Method (Indirect)**

There are two methods of characterization, telling method and showing method. To analyze this movie script I use showing and telling methods. Showing method involves the author's stepping aside, as it were, to allow the characters to reveal themselves directly through their dialogue and their actions. (Pickering and Hoeper, 1981: 27)

#### **1.) Characterization through Dialogue**

To know characterization in literary work I have to analyze characters through dialogue between characters. Some characters are careful and guarded in what they say: they speak only by indirection, and we must infer from their words what they actually mean. Others are open and candid; they tell us, or appear to tell us, exactly what is on their minds. (Pickering and Hoeper, 1981: 32) It needs more concentrating and understanding to determine a characterization of a character.

##### **a. What is Being Said**

We must be familiar with the dialog in this section. Whether something significant that has the potential to affect the events in the story will be discussed. (Pickering and Hoeper, 1981:32)

##### **b. The Identity of Speaker**

Although dialogue between minor characters can provide some crucial details about the personalities of the other characters, the major character's words are often seen as being more significant than those of minor ones. (Minderop, 2013: 25).

##### **c. The Occasion**

The setting and circumstances of a conversation or discussion can reveal something about a person's personality. When attempting to speak to someone close to them, people frequently display their personalities. Like in real life, when a conversation that occurs at night is more serious than one that occurs

during the day. (Pickering and Hoeper, 1981:33)

#### **d. The Quality of The Exchange**

The flow of such conversations is important. I hope there is a give-and-take dialogue. Also, the other is more passive, which simplifies the conversation. Characters can also reveal their psychological state through the rhythm and flow of speaking. (Pickering & Hoeper, 1997: 33).

#### **e. The Speaker's Tone of Voice, Emphasis, Dialect, and Vocabulary**

Observing a character's voice, intonation, dialect, and vocabulary can clarify a character's personality, but only with proper and careful analysis. (Pickering & Hoeper, 1997: 33).

### **2.) Characterization through Action**

Characterization through action is a important as characterization through dialogue. To establish character on the basis of action, it is necessary to scrutinize the several events of the plot for what they seem to reveal about the character, about their unconscious emotional and psychological states as well as about their conscious attitudes and values. (Pickering and Hoeper, 1981: 34-35)

#### **2.1.2. Plot**

The common definition of plot is that it's whatever happens in a story. That's useful when talking about completed stories, but when we are considering stories being written, it is about as useful as saying that a birthday cake is a large baked confection with frosting and candles. It does not tell you how to make one ( Ansen Dibell, 1988:5).

##### **2.1.2.1. Exposition**

The exposition is the beginning section in which the author provides the necessary background information, sets the scene, establishes the situation, and dates the action. It may also introduce the characters and the conflict, or the potential for conflict. (Pickering and Hoeper, 1981:17)

#### **2.1.2.2. Complication**

Complication sometimes referred to as the rising action, breaks the existing equilibrium and introduces the characters and the underlying or inciting conflict (if they have not already been introduced by the exposition). The conflict is then developed gradually and intensified (Pickering and Hoepfer, 1981:17).

#### **2.1.2.3. Crisis**

The crisis (also referred to as the climax) is that moment at which the plot reaches its point of greatest emotional intensity; it is the turning point of the plot, directly precipitating its resolution (Pickering and Hoepfer, 1981:17).

#### **2.1.2.4. Falling Action**

Once the crisis, or turning point, has been reached, the tension subsides and the plot moves toward its appointed conclusion (Pickering and Hoepfer, 1981:17)

#### **2.1.2.5. Resolution**

The final section of the plot is its resolution; it records the outcome of the conflict and establishes some new equilibrium or stability (however tentative and momentary). The resolution is also referred to as the conclusion (Pickering and Hoepfer, 1981:17).

#### **2.1.3. Setting**

Fiction can be defined as character in action at a certain time and place. Setting is a term that in its broadest sense, encompasses both physical locale that frames the action and the time of the day, the climatic conditions and the historical period during which the action takes place. Setting helps the reader to visualize the action of the work. However, there are many kinds of setting in fiction (Pickering and Hoepfer, 1981:37).

##### **2.1.3.1. Setting as Background of the Action**

Setting in the form of costume, manners, events, and institutions, all peculiar to a certain time and place-is rendered in minute detail to give a sense of “life as it

was". When we speak of setting as background, then, we have in mind a kind of setting that exists by and large for its own sake without any clear relationship to action or characters, or at best relationship that is only tangential and slight (Pickering and Hoeper, 1981:38).

#### **2.1.3.2. Setting as Antagonist**

Setting the form of nature can function as a kind of casual agent or antagonist, helping to establish plot and conflict and determine the outcome of events (Pickering and Hoeper, 1981:39).

#### **2.1.3.3. Setting as Means of Creating Atmosphere**

Many authors manipulate their settings as a means of arousing the reader's expectations and establishing an appropriate state of mind for events to come (Pickering and Hoeper, 1981:40).

#### **2.1.3.4. Setting as Means of Revealing Character**

Very often the way in which a character perceives the setting, and the way of character react to it, will tell the reader more about the character and his state of mind than it will about the actual physical setting itself. An author can also use setting to clarify and reveal character by deliberate making setting a metaphoric or symbolic extension of character (Pickering and Hoeper, 1981:42).

#### **2.1.3.5. Setting as a Means of Reinforcing Theme**

Setting as a Means of reinforce theme is used to be a means of reinforcing and clarifying the theme of a novel or short story. It is the setting that explains the idea of an author in literature work that is expected to send to the readers. (Pickering and Hoeper, 1981:43)

## **2.2. Extrinsic Approaches**

To analyze this movie script through extrinsic approach, I use psychological approach. They are the concepts of anxiety and stress. Through the psychology of personality, it is begun with the definition of the psychology of literature and the relationship of the psychology of literature with psychology along with the psychology of personality as follows.

### **2.2.1. Psychology**

Psychology is the scientific study of mind and behavior. The word “psychology” comes from Greek words “psyche” meaning life and “logos” meaning explanation. According to Rod Plotnik & Haig Kouyoumdjian (2010:6) in their book entitled Introduction to Psychology, “Psychology is the science of the experiences that arise from human self, such as mind and behavior. It embraces all aspects of unconscious and conscious experience as well as thought. It is an applied science an academic discipline, which looks to understand individuals or groups by establishing general principles and researching specific cases.” According to the definition above, I can conclude that psychology is a science derive from human experience which is specialize in human mind and behavior, either unconscious and conscious experience and also being use into human.

### **2.2.2. Psychology literature**

Based on Albertine Minderop's book, Psychology Literature (Minderop, 2016:23), "Instinct according to Freud is to use the subconscious to explain patterns of human behavior and their deviations. Freud's first thesis is that the subconscious is a dynamic subsystem in the human psyche that contains sexual instincts related to certain images in the past (early age). These urges demand fulfillment, but in the presence of culture and education (demands for social life norms) these urges are suppressed and extinguished. However, in a disguised form these urges are fulfilled through a pseudo gratification or delusion.

These dream are interpreted as the fulfillment of unconscious desires. The pent-up desire cannot manifest itself in its true form, then experiences the influence of several mechanisms that cover reality, such as condensation (several symbols are

merged into one symbol) and displacement (the true meaning is almost lost by the image of a different or irrelevant image). Thus, the contents of the dream experienced can be accepted by consciousness. The interesting thing is that these two mechanisms are similar to the function of metaphor and metonymy in literary texts. According to Freud, literary texts do open the possibility to express hidden desires in a way that can be accepted by consciousness. This opinion suggests that literary psychology research as far as possible reveals the hidden soul (Endraswara, 2008:72-73).

#### **2.2.2.1. Psychology Sigmund Freud**

Sigmund Freud's theory of life and death instincts developed throughout the course of his life and work. He originally described a class of drives known as life instincts and believed that these drives were responsible for most of our behavior. Finally, Sigmund Freud believed that the instinct of life alone cannot explain all human behavior. With the publication of his book *Beyond the Pleasure Principle* in 1920, Freud believed that all instincts fell into one of two main classes: the life instinct or the death instinct.

##### **Life Instinct (*Eros*)**

Sometimes life instincts are referred to as sexual instincts, life instincts are instincts related to basic survival, pleasure, and reproduction. This instinct is very important for sustaining individual life as well as for the continuation of the species. While we tend to think of life instincts in terms of sexual procreation, these drives also include things like thirst, hunger, and the avoidance of pain. The energy created by the life instinct is known as libido.

In his early psychoanalytic theory, Freud proposed that *Eros* was resisted by the forces of the ego (the organized and realistic part of one's psyche that mediates between desires). In later views, he states that the life instinct is opposed by the self-destructive death instinct, known as *Thanatos*. Behaviors commonly associated with life instincts include love, cooperation, and other prosocial acts.

The life instinct is focused on preserving life, both individuals and species. This drive forces people to engage in actions that sustain their own lives, such as



safeguarding their health and safety. It also exerts itself through the sexual drive, motivating people to create and nurture new lives.

Positive emotions such as love, affection, prosocial action, and social cooperation are also associated with life instincts. This behavior supports individual well-being and the harmonious existence of a cooperative and healthy society.

### **Death Instinct (*Thanatos*)**

The concept of the death instinct was originally described in *Beyond the Pleasure Principle*, in which Freud proposed that "the goal of all life is death." Freud believed that people usually channel their death instincts outward. An example is aggression, for example, arises from the instinct of death. Sometimes this instinct for destruction can be directed inward, but it can lead to self-harm or suicide.

To support his theory, Freud noted that people who experience a traumatic event will often relive the experience. From this, he concludes that people have a subconscious desire to die but that life instincts largely dampen this desire.

Freud based his theory on a number of key experiences:

In working with soldiers after World War I, Freud observed that his subjects often reenacted their combat experiences and noted that "dreams occurring in trauma have the characteristic of repeatedly bringing the patient back to the situation of the accident."

Freud noted similar behavior in his 18-month-old grandson, Ernst, who played a game called Fort/Da whenever his mother was away. To deal with anxiety, the toddler will toss a roll tied to a rope at her bed and say "fort" (meaning go) every time the roll disappears and say "da" (or here) every time she rolls it. Freud wondered how "the repetition of this sad experience as a game corresponds to the pleasure principle?"

Finally, in his own patients, Freud noted that many people who have had repressed traumatic experiences have a tendency to "repeat repressed material as a contemporary experience" rather than remembering it as belonging to the past.

In Freud's view, the urge to repeat is "something that would seem more primitive, more basic, more instinctual than the pleasure principle it imposes." He further argued that the death instinct is an extension of coercion in which all living

organisms have an instinctive "death pressure" in sharp contrast to the instincts to survive, reproduce, and satisfy desires. Moreover, when this energy is directed outward towards another person, according to Freud, it is expressed as aggression and violence. (Freud, 1920:5)

### **2.3. Previous Related Studies**

This research focuses on inner conflict that suffered by the characters in Jenny Downham's Novel entitled *Before I Die*. I find little bit the analysis that have same in movie script that I research, but there are some researches that related to this research. So, this research takes some previous related studies that have similarities to this research on the object Life instinct, to support the analysis of this research.

1. This research focuses on Life Instinct in Novel scripts called *JENNY DOWNHAM'S NOVEL*. There are other related studies in the journal that also analyze about the concept of Life instincts the first research entitled *"LIFE INSTINCT EXPERIENCE REFLECTED IN JENNY DOWNHAM'S NOVEL BEFORE I DIE (2007): A PSYCHOANALYTIC PERSPECTIVE"* made by a Muhammadiyah University Surakarta student. named Radityawati Suryaningrum. this thesis using the psychoanalytic perspective method proposed by Sigmund Freud. Qualitative and psychological approach Based on the novel psychoanalytic perspective analysis, Jenny Downham on psychological phenomena in which an individual has experienced internally and external conflict. so the results of this study indicate that Jenny Downham describes the psychological phenomenon when an individual submits completely on his own instincts

2. This research focuses on Life Instinct in Novel scripts called *THE RED BADGE OF COURAGE NOVEL*. There are other related studies in the journal that also analyze about the concept of Life instincts the research entitled *THE SIGNIFICANT ROLE OF LIFE AND DEATH INSTINCT IN MOLDING HENRY FLEMING'S PERSONALITY AS SEEN THROUGH HIS ACTION IN CRANES THE RED BADGE OF COURAGE NOVEL*. Made by a

Muhammadiyah University Sanata Dharma University Yogyakarta student. named Stella Marissa Yuda Wahu Lemek. in this thesis the writer only observes the behavior of the characters Henry Fleming. The discussion in this thesis is made to explain the various characteristics possessed by Henry Fleming Based on the novel.

3. The third related study is KRITIK SOSIAL DALAM FILM THE PLATFORM (ANALISIS SEMIOTIKA ROLAND BARTHES) Written by Aswhin Safitri from Muhammadiyah University Surakarta (2022). This study analyzes the inner conflict experienced by the main character. In this study, it is explained that there are This study uses a type of qualitative descriptive research with Roland Barthes' semiotic analysis technique which has a process of meaning denotation, connotation and myth. (1) The meaning of denotation and connotation in this film provides an understanding about how the living system works and human attitudes in their efforts to adapt to the system and the conflicts within it. (2) myths that can concluded from this film is a reflection of society and inequality social happenings.

The item and the focus from object analysis are where this research differs from previous research. This study focuses on the Life Instinct and Fried Characters whose psychology is affected by their internal conflicts in the film script The Platform by David Desola and Pedro Rivero. Additionally, this research's subject is extremely uncommon, and nearly no one does it in the form of a thesis. along with debates and issues that arise in the characters and stories, in this case the script for the movie. In literary works, it's crucial to define actions and behaviors.